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MAY X 1944



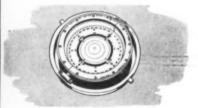
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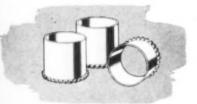
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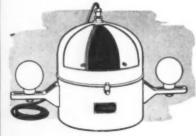
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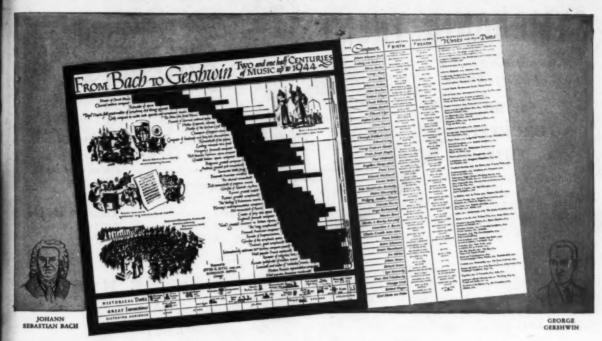


Chart of Great Composers... BACH TO GERSHWIN AT A GLANCE!

It was not, as you might think, a professional musician who originated the unique biographical chart pictured above. It was Otto K. Eitel, managing director of Chicago's Bismarck Hotel. A few years ago, he decided he would enjoy music much better if he knew more about the great composers in relation to each other and to historical events which may have influenced their works. What he really wanted was a simple chart giving the most essential facts virtually at a glance.

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CDUCT

Mr. Eitel searched libraries until sure there was no such chart. Then, he and Mrs. Eitel went to work to make their own. After two years of work, they had a veritable "one-page encyclopedia"—a single 17 x 28 inch page giving scores of interesting facts about 43 composers from Bach to Gershwin. In seconds it told facts only to be learned otherwise by hours of searching through many volumes. To insure accuracy, all data was carefully checked by Dr. Hans Rosenwald, Dean of Chicago Musical College. Then, Mr. Eitel had the chart illustrated by noted artists and a limited edition, suitable for framing, was printed in glowing pastel colors and mailed to personal friends. Among these friends were many musical celebrities who had been guests of the Bismarck Hotel.

Nationwide Popularity Overnight

Reaction to this mailing was immediate and truly spectacular. Soon, the Eitels were deluged with letters from musicians, teachers, students, and laymen all wanting to buy copies. Before long, too, over 700 periodicals had reproduced the chart, praising the brevity and clarity with which it showed when and how long each composer lived—his principal works—his contemporaries and ever so many other interesting facts that would help increase appreciation and understanding of his works.

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Publishers, seeking publishing rights, say that the chart should sell at \$1.00 at music stores. But Mr. Eitel wants no profit, except whatever good-will may accrue to his hotel—The Bismarck Hotel of Chicago. So, while the present supply lasts, he will gladly mail one or more charts to anybody who sends the bare cost of printing, handling, and mailing—only 25¢ per copy.

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May, 1944

Volume 15, No. 9

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MISTAKES

Will Happen

• MAKING MISTAKES IS PART OF THE EXPERIENCE OF LEARNING.

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y ond , 20c. It might be discouraging but all students must go through a period of making mistakes and correcting them. Eventually mistakes are reduced to the minimum, and the student's playing improves.

It is imperative that the music student realize his objective is to eliminate factors leading to mistakes as quickly and efficiently as possible. He has two means for this: His teacher's advice and his own good judgment. Neglect of either of these leads to failure. The earlier a student establishes correct playing habits, the sooner he will become a competent musician.

Professional musicians make mistakes not unlike students. However, they limit their mistakes to rehearsals. This, of course, is the prime purpose for practice. A rehearsal is the musicians' study period with the conductor as teacher.

At no time is a mistake something at which one should laugh or otherwise ridicule a player. There are various stages of development among students and very likely the mistake one humorously delights in hearing another person play, could be the one he might make. It is altogether possible. He might stumble on something even more elementary.

Constant repetition of playing again and again difficult passages in music, is the best means for eliminating mistakes. To do this, and not keep in mind the instructor's advice or one's own good judgment, is merely wasting time. Improvement must be made with each review. Too, play the passage leading into and leading out of the difficult section of music. The mistake may be the result of a difficult sequence rather than individual notes.

Mistakes are easily eliminated if you practice continuously. If a mistake is made, make it positive. Impress the mistake on your mind. By contrasting the correction with the error, you will more readily overcome your mistake.

Develop the habit of noticing mistakes and correcting them by repeated improvement through all types of exercise. All education is largely self-education. An instructor can only discuss mistakes or illustrate right from wrong. In the last analysis, it is up to the player to perform correctly.

If you are a good student and have

ambition, you will want to become a professional musician. Take lessons, practice, and discuss music with others. Listen to all forms of good music and read many music magazines and books. During this program you will make mistakes. Do not become discouraged, but eliminate all errors efficiently and permanently. There will be times when you will be laughed at for there are still a few professional musicians as well as music students who enjoy belittling others. At times you will be afraid to play for fear of making mistakes, Too, you will have moods when you imagine mistakes are impossible to eliminate. These are normal experiences of all music students.

When you become a professional musician you will have your troubles with difficult music. Professionals, however, do not have the same prob-

By Sgt. Kelita J. Shugart 670th Army Air Forces Band

Before entering Army Air Forces: Kelita J. Shugart was Speaker for Los Angeles city and county Teacher's Institute; Clarinetist with leading radio and movie studio orchestres; Audition judge for School Band and Orchestra Festivals in Southern California; Public Relations and Special Service director for Los Angeles Musicians' Association.

On entry in Army Air Forces: Musician and non-commissioned liason officer for the famous 670th Army Air Forces Band of the San Bernardino Air Service Command.

lems as students because experience has taught them to correct their errors immediately.

Do not be ashamed of mistakes. Your job is to correct them. It isn't too difficult to learn to play well. It only becomes impossible when you are careless and lack interest. Lessons, practice, and band and orchestra rehearsals are all means to developing perfection in performance. Give yourself time, but don't waste it. Keep your ambition high. Be alert to your mistakes. Don't worry about them and so make them crimes.

Napoleon once said, "The greatest General is he who makes the fewest mistakes."



Cpl. Burney Jones, clarinet, and Sgt. Fred "Doc" Whiting of the 670th Army Air Forces Band, San Bernardino Air Service Command, jokingly dramatize the seriousness of making mistakes. (Photo by Sgt. Colin Creitz.)



The cornet group at Lead (lead) is under the instruction of Henry Elster, standing at left. They are shown here in the music room of the elementary school.

Advantages of GROUP Instruction

● CONDITIONS IN OUR SMALL, IN-DUSTRIAL, GOLD MINING COMMU-NITY point to the conclusion that the traditional, individual type of music instruction is quite inadequate for reaching the children of laboring people. Even when wages for laborers are relatively high, as they always have been in our community, the budget for a sizable laboring man's family will not stretch to cover the cost of nearly enough individual priBy R. V. Hunkins
Superintendent of Schools
Lead (leed), South Dakota

vate instruction in vocal and instrumental music for the children.

Moreover, after fifteen years of experience with group music instruction in the schools, for voice and instruments, we have decided that group instruction is superior to individual instruction. It not only reaches great numbers of children that private instruction cannot touch because of the cost barrier, but it is more effective as an instructional method for music, especially for all levels below advanced music learning. Group instruction superseded individual home tutoring and individualized school instruction many years ago for learning in general and has proven its superiority. There is no reason why group instruction in music should be an exception to the rule.

With group instruction in music a pupil does not have to be led to class by the ear. He trips along with others to his music class. He smiles through most of the instruction period. He is encouraged to practice between class sessions in order to keep up with Susie Smith or Johnny Jones. In a group he learns naturally and pamlessly, much as he learns games on the playground. Music learning becomes a part of living—a part of growing up with his schoolmates.

In group instruction there is a small audience for every lesson. One child learns from another. A pupil cannot perform continuously throughout a class period anyway. In a group situation the time a pupil is not perform-

A mezzo sopreno group in high school vocal music is directed by Miss Genevieve Miller, high school vocal instructor, at the pieno.



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ing himself he can listen to another perform. He is thus enabled to see his own performance in perspective. The measure for his own achievement is that furnished by the performance of his fellows. He accepts this measure much more gracefully than standards and appraisals thrust upon him by a private music teacher. What the pupil sees his fellows do he readily accepts as a standard for himself.

This social motivation for music learning is one of the chief advantages of the group method. In private music instruction the motivation has to come from a deep-seated liking for music, which is often lacking. Or it has to come from some mesmeristic influence of the instructor, which is likewise often missing. Or it has to come from coercion and force-from Mother's slipper or Dad's strap-and this treatment may not be forthcoming either. But with group instruction the social motive is present and carries the pupil along. He goes to class because the others are going. He suffers the hardship, if it is a hardship, because his fellows are with him. For the most part the experience is a joy rather than a hardship when several are working together.

With school group instruction, too. there are the school ensemble groups to look forward to. Bands and orchestras and glee clubs and choruses are integral parts of the total program. Pupils are promoted from group instruction to ensemble groups or from group instruction to solo positions in such ensemble groups. The opportunities to which to look forward operate as effective motives for the group instruction classes that lead up to them.

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Group instruction need not displace private instruction; it should feed it. Group music instruction puts the joy of music participation within the reach of so many pupils who would otherwise never have the opportunity. Even though many of them may not be talented enough to justify intensive private training, they enjoy music and profit from studying it. And why should these children and youth be fenced out of the fields of music participation by the high walls of private music instruction costs? > > > > > >

Practiced on a wide scale, group instruction would leave private instruction to take care of especially talented and ambitious music pupils. The breadth of the appeal of free group instruction in music makes possible the discovery of a much greater percentage of the talent that actually exists than naturally much more restricted private instruction does. Group instruction does the ground work for the masses of children interested in music and also reveals those with special talents who would profit from more intensive private instruction. After special talent is revealed parents can provide private music training without the risk they take before such revealment.

Besides assisting private music instruction in the ways just mentioned, group music instruction puts the joy of music participation within the reach of so many pupils who would otherwise never have the opportunity. Even though many of them may not be talented enough to justify intensive private training, they enjoy music and profit from studying it. And why should these children and youth be fenced out of the fields of music participation by the high walls of private music instruction costs?

In our school the group instruction is free. The vocal groups operate in grades nine to twelve; below that all pupils take standard public school music. The group instruction is, of course, all elective. The vocal groups are arranged according to voice, such as bass, tenor, soprano, and so on. The instrumental music groups operate from about third grade on into high school. There are groups for all standard band and orchestra instruments except piano. The number in each group ranges from ten or a dozen down. When there is more than one group for an instrument, as there often is, they are divided according to ability, with provision for transfer for those who learn more rapidly.

In the high school the music groups are scheduled the same as other classes. Below high school conflict with regular instruction is reduced to a minimum by the use of rotating periods. A clarinet group may have pupils from as many classrooms as there are members in the group. In the same classroom there may be pupils from ten or more different instrumental music groups. There is no way to schedule the music, therefore, to avoid conflicts. But the rotating period does reduce the conflicts with other school work to the minimum. A group that meets first period on Monday, for example, will meet the second period on Thursday and the third period the next Monday and so on through the available periods of the school day. A member of such a group will thus miss the same period in his home classroom only about once a month on the average.

The schedules are made out a semester in advance and each classroom teacher provided with a copy. The teacher can quickly note and mark the names of any on the list from her room. She helps these pupils remember their music periods, although there is not much trouble about that. The teachers cooperate because they appreciate the kind of a schedule which reduces interference with regular school work to a minimum.

In fairness to the writer it should be said that this statement of the philosophy of group music instruction and the description of the plan used in the local schools has been furnished

Due to the paper shortage we are critically limited in the number of new subscriptions we can accept. In fact, we are accepting new subscrip-tions only as the old ones expire and are not renewed, thereby creating a

vacancy. Naturally we want to give old subreturenty we want to give old sub-scribers every opportunity to renew their subscription before selling out to someone else, because we know that most of our readers like to keep their files complete. If you wish to renew your subscrip-tion will you place to the subscrip-tion will you place to the subscrip-tion.

If you wish to renew your subscription, will you please do so right away with \$1.50 for one year; \$2.50 for two years, or \$3.00 for three years. You can see from the above why it is important that we hear from you within the next few days. We will hold your renewal open for two weeks only. We are sure you won't want to miss the marvelous new features planned.

The School Musician

The School Musician.

Prize Winners in the Music War Council's "Music at War" Poster Contest

The winning entries in the "Music at War" poster contest sponsored by the Music War Council of America in conjunction with the Scholastic Magazine's National Scholastic Art Awards Competition, were announced April 12th. Sixteen prizes, totaling \$280.00, were awarded by the Music War Council.

War Council.
Entries were in two groups: [1] For students in the 7th, 8th and 9th grades, plus 10th, 11th and 12th grade students who have five hours or less per week of art instruction.
[2] For 10th, 11th and 12th grade



1st Prize. Group 1

Arno E. Sterngless—17 Lefayette High School, Buffelo, N. Y. students who have over five hours per week of art instruction. Awards were also granted for five entries accorded honorable mention in each division. . ON

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The prize winning posters will be exhibited together with the best entries in other divisions of the National Scholastic Art Awards Competition, at the Carnegie Galleries from May 10th through June 4th, after which the "Music at War" posters will be exhibited in music store windows throughout the country.



2nd Prize. Group 1

John E. Stewart—17 Onandaga Valley Academy, Syracuse, N. Y. "Now More Than Ever GREAT MUSIC"



1st Prize. Group 2

William L. Keene—17
Cass Technical High School, Detroit, Mich.
"America Marches Forward with Music"



2nd Prize. Group 2

Ronald Silverman—17 Los Angeles, Calif. "MUSIC, The Lenguage of the World— Promoter of Unity"



The contest entries were judged, Tom Ross, Art Director of Ketchem, McLeod end Grove, Pittsburgh, and Will Ronnells, Professor of Advertising Art, Ohio State Univ.



3rd Prize. Group 1

Robert Huss-14 St. Joseph's High School, Omaha, Neb. "Sing and Build Morale"



3rd Prize. Group 2

Vernon Isbell—18 Cass Technical High School, Detroit, Mich. "It Sounds Like Home"

8

ONE OF THE OUTSTANDING MU-SICAL UNITS OF THE PACIFIC NORTHWEST is the 60 piece Olympia High School Band from Olympia, Washington. Things are humming these days in the capital city of the Evergreen State, and nowhere else in Olympia is there a busier time and place than every morning in the rehearsal room of this band.

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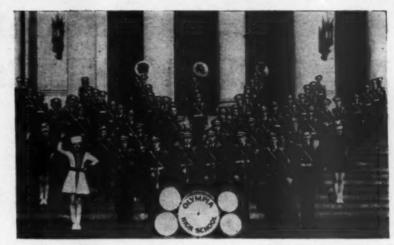
Mich.

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Students are proud to belong among the select 60 from Olympia's 1100 high school enrollment who are each year selected to comprise the personnel of this active group. Nor is this the only group of which this school and the community at large can be proud-for here also you will find an excellent small symphony orchestra of 45 pieces, and a girls' glee club and mixed chorus which have continually won Class A Superior ratings at regional contests. The music department, through the large number of students enrolled and through its many contributions to the musical enrichment of the city and state, has indeed become an integral part in the life of the community.

Advantageously located directly across Capitol Way from the magnificent capitol group of the State of Washington, the school and the band are proud to be able to represent the state on many occasions. Ship launchings and bond rallies are but a few of the times when the OHS band can promise "never a dull moment." At the May, 1943, "bond concert" \$30,000 worth of bonds were purchased to gain admission; and recently the band cooperated with the local Elks' Club in a rally and auction where over \$110,-000 worth of bonds were sold, with the help of a touring troupe headed by Film Stars, Ramsey Ames and Edgar Kennedy.

Every performance and service has its own reward, yet letters are awarded to outstanding Olympia musicians, with the recipients being determined by a point system. To further stimulate effort and competition a system of rules and promotions has been established, patterned somewhat upon the military. In this, all students were started as privates, and work up on the basis of a set of rules which follows shortly. Chevrons are worn upon the left sleeve, and with considerable pride, by band members. One stripe indicates private first class; two, corporal; three, sergeant; then one star in addition is the designation of a second lieutenant, and each commissioned officer of higher grade adds one more star. Stripes must be purchased from the band supply, but stars are free-with all accumulated chevrons given to the student upon graduation. At the present time there are 10 pri-



The steps of the Temple of Justice, one of the buildings of the state capitol group situated directly across the street from the Olympia High School, furnished the risers for this picture of the Olympia, Washington, High School Band, of which Mr. Armstrong is the director. Three of his musicians were AWOL at the time the picture was taken. The twinling team of four very pretty girls figured recently in the christening of a ship at the Puget Sound Shipbuilding Docks of Olympia. Jean Swope, in the white costume, is Chief Majorette.

Our Military Plan

of Band Management

vates, 11 Pfc's, 10 corporals, 16 sergeants, 9 second lieutenants, 3 first lieutenants and one captain. All commissioned officers together make up the staff, which meets for 30 minutes weekly with the director, when problems are discussed and general procedures mapped out.

A copy of the "Rules for Promotion" follows:

Private First Class - Definite improvement over original showing.

- Corporal

 1. Must practice at least 2 hrs. weekly.
- 2. Must be able to march.
- 3. Must be able to play part in marches.
- Must show some sign of leadership characteristics.
- 5 Must show respect for authority.
- At least "C" grade in band.
- 7. Knowledge of at least 8 scales and how to play them.
- 8. Know 2 school songs from mem-
- 9. Able to follow directions such as turning to correct number and starting on time.
- 10. Attentive, so does not have to be spoken to for talking or playing out of turn.
- Sergeant

 1. Committee member or service.

By Leslie H. Armstrong

President, Washington Music **Educators Association** Director of Music

Olympia, Washington High School

- 2. Must be able to march well while playing.
- 3. Must practice at least 3 hrs. weekly.
- 4. Must be at least in 2nd semester.
- 5. Must be able to assist and drill younger and less able members of the band.
- 6. Must check all equipment for re-
- Ability to play concert material.
- 8. Must be able to serve as right or left guide in marching.
- 9. Perfect attendance except for illness.
- 10. Must have "B" grade in band.

Second Lieutenent

- 1. Must practice at least 4 hrs. weekly
- 2. At least in 3rd semester.
- 3. Willing to accept definite major responsibilities.
- 4. Willingness to listen to, and profit by all criticisms.
- 5. Must check all equipment for concert playing of any kind.

(Please turn to page 27)

The Decline of School Music in New England Public High Schools

THERE IS TOO FREQUENTLY A LACK OF REALIZATION and a confused comprehension amongst people as to whether (in the words of Lawrence Gilman) "Music is one of the Great Arts or merely a species of entertainment." Of course it is both, but its serious pursuit by both the persevering student and the guiding teacher should be first and foremost as a Great Art. Willingly conceding the fact that music to the majority (whether average adolescents or tired business men) will always be a potent restorer of mental calm, emotional and spiritual balance, in other words a species of entertainment, there are. nevertheless, other thousands who will say in the words of David Mannes, "Music Is My Faith." A future decline in Public School Music will very conceivably come about as a result of the increasing lack of realization or forgetting of two very fundamental conceptions:

(1) That public school music study demands the same significant philosophy of approach that is commensurate with the study of any other major cultural field, and

(2) that public school music study demands a profoundly deep integrity of approach (by both pupils and teachers) that will give to its every contact with music a vital and meaningful experience.

Doubtless the realization of these two fundamental factors should include all parents as well, for without the co-operation of the parent, the voice of the lone music educator will still remain but a far cry in the wilderness and music participation will still remain outside the social sphere of things that should be done. However, through such co-operation the individual community can eventually attain the first concrete objective in any concept of public school music which treats music as a great art.

Assuming the consummation of this step, sometimes quite presumptuous, we have merely taken the first step. More important still is the sowing and the cultivating of this seed of music-as-a-great-art as an indispensable part of the philosophy of a general

By Clarence A. Grimes

Music Director—Hamden High
School

Hamden, Connecticut

public school education program. This process is a broadly extensive one, and it involves not only all the young people and older people directly concerned, but also many others, more remote perhaps, but influential in its

eventual consummation.

Let us start from the center of the circle, where stands an individual boy or girl, and gradually work outwards. A study of human nature would doubtless reveal that the individual, whether music student, teacher or parent, will take the path of least resistance in any line of endeavor. In the present instance of music study, this will mean a perfectly natural tendency merely to go through the motionsperhaps even to be satisfied with a remote approximation of the real thing, if a concrete example of a real integrity of approach has not been observed. Not that perfection or even a close attainment of it can ever be reached in some instances-but too often there develops the situation that if we go through the motions for the duration of the allotted time, we have done our job-all that really can be done. William Schuman, the distinguished American composer and head of the music department of Sarah Lawrence College, expressed in a recent letter this conception clearly and emphatically. He said.

"I believe that the important thing is to help the group reach a degree of musical integrity and vitality which thereby puts music into these very important areas of performance. Therefore, when you speak of our singing as vital, alive and meaningful, you could not possibly have been more astute in hitting upon those things which I personally consider to be the essence. . . Our aim, though we do not always achieve it, is to make each rehearsal a performance. The fact that we do demand integrity, intellectual understanding, and emotional drive, means that we have the possibility of achieving the highest musical results. This is our goal and we will never stop trying to reach it."

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Unquestionably this factor of integrity in performance is an all-inclusive and all-important one. Not only does its insistence obviate many so-called disciplinary problems, but its continued realization lends to music a vitality and dignity that is commensurate with its importance as a major art and study. However, the maintenance of this significant integrity and dignity cannot be accomplished by the co-operative efforts of music directors and students alone: a very potent factor will be the attitude of the rest. of the teachers in the public schools. Undoubtedly it is still a questionable point in the minds of many of those who teach the academic subjects of the curriculum whether or not music is as important as, let us say, mathematics or English. Or whether, in fact, the integration of music with the other subject fields is even possible. Much of this attitude can be placed at the door of the music educator himself: i, e. in a nut shell his lack of insistence upon an integrity of performance at every rehearsal-the absence of which vitality and integrity is all too common in school music.

The Hamden, Connecticut High School Band



The Views Expressed in this Article Are Not Necessarily those of the Publisher The situation in itself fosters the even weightier factor: the lack of the realization that music as a major art, and not as merely a species of entertainment, must be the prime consideration in any workable philosophy of public school education.

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Many music directors know how hard Mr. Schuman's objectives are to attain in the classroom-even presupposing a more or less ideal environment and a workable set-up favorably conducive to the accomplishment of vitality and integrity of approach. But what about the conditions surrounding the individual student in his own personal set-up which is usually very far from ideal. How many pianos in the homes will be in tune, for example? Or are even tuned once or twice a year? How much competition will he be up against from other interests-interests entirely logical, desirable and reasonable in themselves? We cannot expect the parents to know whether or not the practicing is correct or effectual—in a degree comparable with other less technical fields of knowledge. Then there enter other competitive factors, further from the center of the circle, it is truefactors seemingly more remote but actually often very close. Will there be competition from the radio, for example? Will the utilization of this wonderful product of modern science have developed into a medium merely for providing a continuous background of musical sounds which are heard but rarely listened to? Will the music have become a background for conversation so that when the youngster practices or, as so often happens when he plays, will it be the signal for conversation and tea?

But this is not all: out toward the edge of this circle of influences will be such factors as the weekly attendance at the movie theatre, where again music will be a continuous background for the conversation and action on the screen-not disputing the fact that this should not be-or that great composers have not furnished much of the music for this sort of background. The point is not one concerning the place of such music in the screen world, but one concerned with the inevitable and probably not conscious development of a feeling in the minds of thousands of young people (and, of course, older people as well) that music again is not a great art but merely a species of entertainment. It becomes in the youthful mind too similar to the pseudoreligious practice of going to church via the radio. Not that it is always necessary to go to church always to be a good Christian, but that music or Religion is most likely to be a

Undoubtedly it is still a questionable point in the minds of many of those who teach the academic subjects of the curriculum whether or not music is as important as, let us say, mathematics or English. Or whether, in fact the integration of music with the other subject fields is even possible. Much of this attitude can be placed at the door of the music educator himself: i. e. in a nut shell his lack of insistence upon an integrity of performance at every rehearsal—the absence of which vitality and integrity is all too common in school music. The situation in itself fosters the even weightier factor: the lack of the realization that music as major art, and not as merely a species of entertainment, must be the prime consideration in any workable philosophy of public school education.

necessary spiritual experience when practiced either in the concert hall or the cathedral whatever the case may be.

Most of us, as someone has said, are only short-term pessimists and in reality long-term optimists. Nevertheless, only by an immediate and wide-spread effort to eradicate some of the fundamental mis-conceptions of the study of the art of music in our public schools can the inevitable decline be prevented.

Some of the things that must be done and some of the movements which must be inaugurated at once are as follows:

Competent and high-charactered teachers—teachers who recognize and practice the above conceptions—must handle and guide the musical activities in the public schools from the kindergarten thru the high school.

There must be an adequate number of these truly genuine music educators in order that their soundness and vitality of approach may not be spread so thinly as to become ineffective.

There must be a concomitantly greater emphasis on these fundamental precepts by all school teachers and administrators in the helpful selection and guidance of the individual student's program of studies and in the bringing about of a more equal integration of all the fields of human knowledge and culture.

There must be a consequent evolvement and carrying out on the part of all school administrators in all communities of an all-embracing plan to expound and fructify in the minds of parents, students, teachers and all concerned this philosophy of music-as-agreat-art, the true conception of its significance and meaningfulness simultaneously both from the point of view of appreciation and in its performance.

The music educators themselves must clean house, and resolve to affect a renaissance in their approach to every detail of a meaningful program of music.

Unless these reforms are carried out and unless such a rejuvenation is brought about in the public school music program, music can become neither an eloquent species of entertainment to all it contacts nor a great and living art to all it touches more closely.

How to Develop

INTONATION

In the SCHOOL BAND

BEFORE BEGINNING INTENSIVE INTONATION DRILL IN THE FULL BAND REHEARSAL, three varied units of work might well receive attention. A body of information should be dealt with concerning the meaning of the word intonation; the intonational defects of band instruments; the influence of temperature on the pitch of the instruments involved; the effect of changing volume on pitch; the use of auxiliary fingerings and of other methods of correcting intonation, and the necessity of maintaining instruments in perfect adjustment, in addition to procuring suitable mouthpieces, selecting and fitting reeds, and properly caring for the instruments. A foundation should be laid for the development of a number of specific skills including judging pitch, vocally matching pitch, hearing beats and indicating their rapidity, developing "embouchure memory", humoring the pitch, and controlling pitch while changing volume. Also, the instruments should be individually pitched to an adopted standard.

The usual dictionary definition of intonation is completely unsatisfactory for the purpose of teaching a band to play in tune. It is to works on acoustics that we must turn for help. We may learn, with considerable effort perhaps, that there are two aspects of a complete definition of intonation, the melodic and the harmonic. Melodically, intonation refers to the relative vibratory frequencies producing the pitch of the separate tones, sounded one after another, of which a line of melody is constructed. The ear is more or less tolerant of slight inaccuracies in intervals performed in this manner. The harmonic aspect of intonation has to do with the relative frequencies of two or more separately produced tones sounded simultaneously. (Note that this would apply to the case of two or more individuals performing a melody in unison.) Of inaccuracies in intervals produced in this manner the ear is rather intolerant because slight deviations from the correct vibratory ratios produce the unpleasant effect which the acoustician calls beats. In the unison this phenomenon can be demonstrated by weighing with a small piece of wax one of two other perfectly matched tuning bells, or by requiring almost any two band members to sustain an assumed unisonal pitch. In the octave and other consonant intervals slight By Wesley Pearce

Band and Orchestra Director Provo, Utah, High School

Part I

Preparatory Procedures

deviations from correct intonation result in beats among certain of the constituent overtones. For example, the low "F" of a B-flat clarinet produces a strong overtone of a pitch approximating that of a B-flat tuning bell. These two sounded together will produce beats if the "F" is not accurately tuned to the bell. The fact that beats result from slight inaccuracies of intonation, in almost any musical situation, give the musician, and the teacher, a most reliable check on the quality of his intonation. It would be almost impossible to overestimate the importance of this idea; it should be repeated over, and over, and over again, in the teaching of intonation.

The naive and erroneous, if dimly conscious assumption that wind instruments are built in tune and may be played upon like a piano simply by pressing the correct keys, is more widely made than the inexperienced bandmaster would be prepared to believe! Before outstanding results can be obtained from intensive intonation drill it is necessary to establish the facts that wind instruments are not built in tune with any accepted standard, and that they must be played in tune by the sensitive and diligent labor of the individual performers. In the words of Oscar, H. Hawley: "No wind instrument of any kind can be played in tune with any other instrument of any kind except by main force of the performer. Every note on all wind instruments must be carefully tempered by use of breath and lins so it will sound in tune with the general ensemble".

A knowledge of the effects of temperature on the pitch of band instruments is very important to the members of a band. The most important facts relative to this point may be briefly summarized. Wind instruments flatten in pitch as the temperature falls; and sharpen as the tem-perature rises. The effect of temperature on bar instruments such as the vibraphone, the xylophone, the marimba, the glockenspiel, and the tuning bell is opposite, if not as marked, to the effect of temperature on wind instruments. These conditions are not fully corrected by the customary warm-up procedure because of the fact that the bar instruments and the larger wind instruments tend to take on the temperature of the atmosphere while the smaller wind instruments tend to take on the temperature of the players' breath. These latter facts would seem to point to the advisability of some well-planned and skilfully executed tuning-slide adjustments during rehearsals and concerts alike, particularly by the players of the larger instruments such as the tubas or sousaphones.

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Except on the part of the most skilful players of wind instruments, the changing air pressure and the more or less unconscious variation of lip tension used in producing tone of the many required degrees of intensity combine to result in undesired changes in pitch. Wind instrument players need to know, in general, that the pitch of their tone tends to rise as the air pressure and lip tension increase; and tends to fall as these decrease. Some exceptions to this statement will be found in the case of the single reed instruments, especially in the low register.

Players need also to be well informed as to special methods which may be used in controlling the pitch of their tone. For this purpose an exhaustive knowledge of the subject of auxiliary fingering is necessary. A few points will be briefly considered here. Helpful rules are more easily, developed for the valved brass than for any other group of instruments. The following principle may be accepted until exceptions are discovered: to sharpen the pitch of a given tone on a valved brass instrument, select a fingering that requires the use of a larger number of valves. Of course, the full application of this maxim would necessitate a complete knowledge of brass instrument fingering. The subject of auxiliary fingering should be considered in detail for each individual instrument in spite of the fact that various specimens of one type of instrument do show certain faults in common. In the wood-winds, as a group, auxiliary fingerings are used more for the purpose of simplifying passage work than for correcting faulty intonation; but the important service that different fingerings can render in this latter connection ought to be thoroughly investigated. Mention should be made of other special methods of controlling pitch. Flute players need to know that they can control the pitch of their tone by directing the air stream at different angles toward the embouchure. Oboe players need to know (Please turn to page 19)

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School Music News More Music

VOL. 15. NO. 9

MAY, 1944

Old Fashioned Glamour Revived at W. Va. Contest

Clarksburg, W. Va.-A real old-fa-shioned, if an idea originated twenty years ago can have become old-fashioned, Band Competition Festival was that held here on May 3, 4 and 5th by the Northern West Virginia School Band Association, under the general direction of A. W. Shaw, our local school music director.

There were some new innovations to be sure, but the highlights of old contest days were restored. There was the great parade of bands up the main drag to the delight of thousands of spectators ass bled here from all sections of Northern W. Va.; there was a great field event, the spectacular marching and formations in the Stadium following the parade; and there was the great massed band per-formance, always a thrilling spectacle, featuring Dr. Cheyette's March, Yankee

One of the innovations, and a very lovely one, was the Queen's Ball, given under the auspices of the Clarksburg Chapter, Order of DeMolay. This was a lovely affair, presenting the Princesses of each band entering the clinic.

Notice to Flute Players Likely to Be Called In

Denver, Colo .- Of interest to flute players of draft age, is a letter recently received by your columnist, Rex Eiton Fair, from Captain Lynn W. Thayer, Officer in Charge, Band Training Unit 13 QM Field, Camp Lee, Virginia, which reads in part, as follows: "To those who play the flute, and are expecting to be inducted into the army, I should like to encourage them to keep up their flute practice. Good flutists will be in demand in army bands for some time to come. By joining as a flutist, it will enable you to keep up your practice and interests along your chosen field of activity." Captain Thayer has asked that this information be presented in the col-umns of The SCHOOL MUSICIAN and it is hoped that eligible students will respond to the advice given.

This Is Much Better Than Winning a \$64 Question

Selingsgrove, Pennsylvania - Professor Elrose L. Allison has a way of pepping up his ticket sellers for the High School Band Concerts, and it is a way that treats us fine. He offers a year's subscription to The SCHOOL MUSICIAN to those students most successful in selling tickets.

We have been very pleased to receive and enter the new subscriptions of Charles Rau, Charles Tyler, Jean Rowe and Marion Myers, the four current winners. Winning a prize is always an honor,

but winning a year's subscription to The SCHOOL MUSICIAN, "A liberal educa-tion in music," well, that's really some-

Get Ready Now for the Big 5th War Bond Drive

Mr. Richards Really Puts Out with the Classicals

Sterling, Ill.-The annual spring conert of the Sterling Township High School Band, under the direction of J. J. Richards, is entered as substantial evidence that this community has a very definite taste for the best in music.

"In arranging his program" writes the best local authority "Mr. Richards departed from the usual procedure for high school bands, the majority of his numbers being classics, including Safranek's "At-lantis" suite in four parts—Nocturne and hymn of praise; a court function; The Prince and Aana; and the Destruction of

"The difficult passages were handled with unusual ability by the young musi-cians and in a manner worthy of an older and more experienced organization.

"The program showed a wide range and demonstrated the training the young people of the Sterling high school are receiving in music. The patrons, faculty and members of the board of education, as well as Mr. Richards and the members of the band, should feel proud of Friday evening's concert."

Attention WACS

Here is a letter received from Springfield, Minnesota following the publication of our March Issue. It presents young criticism that should bring to cheeks the kind of crimson that is not bought in drugstores.

"Dear Editor: I am writing to you in regard to The SCHOOL MUSICIAN, the March 1944 copy. In the article 'Can Girls Compete with Boys in Band,' on page six and seven, you had a picture of a WAC Band. In the front row of the Band there were two trombone players. One of these trombone players held her horn correctly, that is, level with her shoulder, but the other trombone player had her horn at an

angle to the ground. This is incorrect.
"I am against printing such pictures in a worthy magazine like The SCHOOL MUSICIAN. Such pictures will give wrong ideas of music to the students who read your fine magazine. Furthermore, I think your me magazine. Furthermore, I think only good bands, or bands that are correct in form should be shown in your magazine. Yours truly, Pat Durey."

We are very thankful to you, Pat, and

wish to compliment your observation. We apologize for publishing the picture.

Music to Be Substituted for Pills and Capsules

Washington, D. C .- Setting the pharmacopoela to music seems to be the function of the Institute of Musico-Therapy, Inc., which is inaugurating its experiments in music in medicine at the Walter Reed

The Institute, a war emergency committee of professional musicians and psychologists, is cooperating with the Surgeon General's office to measure and develop the therapeutic effects of music upon war wounded. The men and women of the Institute believe that music, properly controlled, can become a powerful medium in Katherine Aspinall, singer.

Little Illinois Festival Becomes Great Big Affair

Mt. Carmel, Ill.—The 15th Annual Spring Music Festival to be held here May 12, while heretofore largely confined to the local High Schools, expands this year into one of national interest, according to the expressed ambition of William H. Berssenbrugge, president of the local Chamber of Commerce, and sponsor of the event.

As proof of the achievement, Mr. Berssenbrugge points proudly to Edwin Franko Goldman, New York Band Director, as guest of honor.

Preliminary plans for the festival call for an afternoon devoted to competitive bands events—marching, baton twirling, playing, and a parade of the band "queens." An "open house" for Goldman will also be held in the afternoon at the offices of Mt. Carmel's largest war indus-The evening's program will be given in the city's natural amphitheatre on the "banks of the historic Wabash" and will include playing by the massed bands under Goldman's direction, community singing. performance by special high school and civic music groups, and crowning of the Festival Queen, who will be chosen from the queens elected by the participating high school bands.

Commenting on the festival today, Mr. Berssenbrugge said: "In appearing at the Mt. Carmel Festival, Dr. Goldman returns to his 'home neighborhood.' He was born and began his musical career in Louisville, Ky., just a few miles from Mt. Carmel. It is fitting that he should appear at the Mt. Carmel festival, for he spends a great deal of his time working with the youth of America for a greater appreciation of fine music. His appearance in Mt. Carmel will be a tremendous source of inspiration to the 300-odd high school musicians who will play under his leadership here.

For the high school musicians taking part in the program, the Mt. Carmel fes-tival will have special significance inasmuch as many regional, state and national high school music competitions have been abandoned for the duration. In this city, where musical tradition runs high, school authorities and civic leaders agreed that musical events such as the Mt. Carmel festival have a definite place in sustain-ing the "home front morale." Floyd Perkins, director of musical education at Mt. Carmel High School, is in charge of program arrangements and his musical organizations will take a leading part in the musical events.

Over five hundred high school students, representing school bands from 10 cities in Illinois, Indiana and Kentucky will take part. Floyd H. Perkins is director of musical education at Mt. Carmel High School.

helping the wounded and sick back to normalcy and health. The Institute has prepared a course to be given free of charge to professional musicians who volunteer their services.

The unit of musicians participating in this experiment includes Barbara Holm-quist, planist; Dorothy Morley, cellist; of the Institute, is in charge of the unit.

UNION AGAIN NIPS SCHOOL BAND

North Platte, Nebr.-For seven years the North Platte high school band played at the annual spring window unveiling in North Platte. This year it was denied that privilege by Local 609 of the American Federation of Musicians. According to the local's action, it was interpreted no future broadcasts of the band will be permitted, nor on any commercial occasions. The window unveiling will have struggle along without the aid of the high school band.

ATTEND THE THIRD ANNUAL CHADRON PARK NATIONAL BAND CAMP

August 6th to 13th Near Chadron, Nebraska

Sponsored by Alliance, Nebraska Elks Lodge

and **Chadron State Teachers**

> College Camp Band under baton of famous



DAVID BENNETT CO-DIRECTORS

- Chadron State Teachers' Roy Peterson College, Chadron, Nebraska Val Hill-Director of Instrumental Music, Alliance, Nebraska

This is a splendid opportunity for young musicians to have an ideal vacation. This combines ideal camping conditions of this picturesque Nebraska park with musical

APPLICATIONS MUST BE FILED BY JULY 1st Write for further information.

South Carolina Band Puts Name on Honor Roll



Members of this Rock Hill, South Carolina High School Band under the direction of Mr. Vernon St. C. Allen, are undecided of which they are the most proud, the citation granted them by the Music War Council of America for outstanding contributions to the National war effort, or for their contributions to the war effort. Anyway they're plenty happy. Ann Carothers is band secretary.

Presentina

L. H. Streuber Director of Music Forest City, lowe

Inspired by the leadership of its director, the Forest City, Iowa Instrumental Music Department is making great progress and adding immeasurably to the morale of the community. It is now supporting a sixty-one piece marching band, a fifty piece concert band, a small dance band unit, many section ensembles. Junior and Senior Baton groups, a thirty piece Junior band, and a beginners tonette band.

The marching band has made four home appearances and one out-of-town presenting complete and interesting shows at each performance

A lively pep band has played for all basketball games, pep meetings and skits, and during the 3rd War Loan Drive, made weekly trip about town, boosting the War effort. The instrumental ensembles are in de-

mand and rarely a week passes when one group or another does not make a public appearance. The Junior baton group has been very popular at local basketball games, presenting snappy routines to band accompaniment.

The greatest test of the band was the Bond Booster Band Concert which it sponsored on February 21st. This was a huge success, with over a thousand in attendance, representing a total of \$40,000 in bond sales.



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L. H. Streuber is a graduate of the Winona State Teachers College. While in college he acted as band assistant and directed the men's quartet of the Men's Singing Organization. He played professionally for five years and was a member of the LaCrosse, Wisconsin and Winona, Minnesota locals.

After graduation he enlisted in the Marine Corps and received a medical discharge in 1942. After returning, he taught at Garden City, Minnesota and is now Director of Instrumental Music at Forest



Concert Boosts Uniform Bank Roll by \$350.00

Sioux City, Ioua—\$350.00 is pretty close to the purchase price of a \$500.00 War Bond which the Central High School will buy as a part of their New-Uniform fund. The money is the proceeds of the Band's big Annual Concert of popular and light-classical music, enthusiastically enjoyed by more than a thousand persons.

Swanee Satire, a takeoff on Swanee River, proved to be the hit of the evening. Runner-up was Prelude by Rachmaninoff.

Bandmaster Lee M. Knolle is hopeful that the new uniforms can be purchased in about three years.

Nebraska District Meet Reveals High Standard

Auburs, Neb.—The fourteenth annual public school music contest of District No. 2 held here April 14, brought 500 young musicians to participate in what Superintendent A. J. Nebelsick, General Chairman of the contest, acclaimed the best ever held.

Pawnee City got the lion's share of superior ratings, winning eighteen. Among the judges was Russell Wiley, Director of Instrumental Music of the University of Kansas, who said, "I do not believe that I have ever judged a High School music contest in which there has been as much uniformly fine musical talent displayed".

Zabilka Assembles Best Singers in Town for Show

Cooper, Iowa—Gladys Zabilka, Music Instructor in the local schools, scored a victory here again on April 2, when the choir under her direction presented an Easter Cantata "Hall, King of Glory", Sixty voices took part.

As the High School has an enrollment of but 48 students, the remaining voices had to be selected from recent graduates and other voices in the community. Later, the Cantata was repeated in the neighboring town of Bagley. Of the music loving town of 115 inhabitants, Director Zabilka says "It is small, but mighty".

St. Peter Features Young Artists with Orchestra

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St. Peter, Minn.—Miss Lorraine King, young and talented harpist of the University of Minnesota Concert Band, will appear as guest artist at the annual spring concert to be given here on May 14.

The School Music Department gave its Young Artist concert on May 16, the young violinist, Peggy Halvorson, playing Serenade by Toselli.

Dorothy Conrad also played a plano solo and Betty Bill, a plano accordion solo. The orchestra is under the direction of E. J. Erickson.

Sioux City, Iowa—A novel operetta, "Land of Dreams Come True" was presented by the grade pupils of the Sergeant Bluff consolidated school on Friday, April 21st in the high school auditorium. All of the characters in the Mother Goose nursery rhymes came to life in the operetta. The operetta was directed by Miss Maxine Foster, music instructor.

30 Pc. Band + Berg = 2 Bands in Fowlerville



When Sidney Berg arrived in Fowlerville, Michigan three years ago, he found a thirty piece band with no replacements. Now, the Fowlerville Public Schools have a senior band of fifty and a junior band of thirty-five. They play three formal concerts a year besides all of their Civic activities, using mostly Class B and Class A music, although a Class C band. Sidney Berg learned about school music when he played in the Horace Mann High School Band of Gary, Indiana. In 1941 his band was the only one to obtain a first division rating in Class C at the State Contest. He is doing a fine job.

This Indiana School Music Set-up Has Everything

Jeffersonville, Ind.—Home town folks believe that here at Jeffersonville High School we have one of the finest music departments in Southern Indiana. In addition to an exceptional instrumental music department, and a fine choral club, there is a dance band composed of 18 pieces. The High School Band has sixty instruments and 7 twiriers, all under the direction of Professor Arden L. Vance.

Enthusiasm among the players is kept high here by a monthly social function for band members, which induces a spirit of fellowship and softens the rivalry for first chair positions. William Pangburn is Band President.

They Came, They Saw, They Heard, They Liked It

Madison, S. Dak.—New adventure in the entertainment division of the local school system combines with music, the drama, verse, dancing and tableau. The first such extravaganza ever to be given here in Madison, was presented on April 23, under the direction of C. S. Lines, and entitled "Voice of America".

More than 150 persons took part, including many grade school pupils.

Professor Olaf Christianson, Director of

the School of Music at St. Olaf College, Northfield, Minnesota and Daniel Martino, Director of Band at the University of Minnesota, were the judges for the Music Contest Event for this District, held here May 26th and 27th.

Home Town Gets 13 of the 1st Division Plums

Albion, Nebr.—Seventeen schools were represented at the Clinic here on Friday, April 21. The home town was tops in rating with thirteen first divisions.

rating with thirteen first divisions.

H. F. Schroederis is president of the District Committee. Other members are Wesley A. Huff. St. Edward; Frank L. Sievers, Central City; Ernest Davis, Newman Grove; and Wayne Nichols, of Fullerton.

Judges of the contest were Bernard Nevin of Lincoln; and D. R. Appleman of Omaha. Mrs. Gladys Hamstreet May, Omaha, also officiated.

St. Mary's Gets Eleven

O'Neill, Nebr.—Twenty schools participated in the O'Neill division of the District III Music Contest held here on Friday, April 14, with 400 students contesting. St. Mary's captured the largest number, eleven, of the fifty-nine Superior ratings awarded.

While They Last * Pre-War * \$2.00



Combination self-filling fountain pen and automatic pencil. Gold point trim, and safety clip, full size. Black and various colors. \$2.00 each, while a few dozen remain. Only one to a person. Cash with order. Circulation Department, SCHOOL MUSICIAN, 230 N. Michigan Ave., Chicago I, Illinois.

Flash-

Address Your Letters to the School Musician News Room

Scottsbluff, Nebr .- At the end of a two day clinic, massed bands of Alliance and Scottsbluff high school, totaling 125 pieces, gave a band concert on April 18th at the Scottsbluff high school auditorium. concert, in four parts, was conducted by Hugh E. McMillen, director of bands at the University of Colorado, and was one of the highlights of the high school music season. The Scottsbiuff band was directed by James Johnson, and F. Vallette Hill is the director of the Alliance high school band

Royal, Nebr .- An unusual compliment was paid to the eighth grade students from the rural districts taking their examination here in the form of a thirtyminute concert by the local high school. It was given in the assembly, and the primary and intermediate pupils were invited to hear the program, Supt. W. Hancock made the concluding remarks,

Sidney, Is .- A Spring Music Concert by the music department of the Sidney schools was presented at the high school auditorium on Thursday night, April 13th. A varied program was given, and many of the numbers used in the concert will be repeated for competition at the annual music contest in Council Bluffs

Chambers, Nebr .- Fifteen students of music department of the Chambers high school entered the District III music contest at O'Neill. They came away with five Superior ratings, and four Excellents. Miss Susan Kinnier, music director and superintendent of Chambers High School made the trip with her musicians. Fourteen schools participated in the contest.

Red Oak, Ia .- The lion's share of high honors in Class B at the pre-state district contest held at Council Bluffs on Saturday, April 15th, was taken by the Red Oak high school musicians. Vocal Vocal and instrumental pupils of Miss Esther Stancliffe and R. H. Simpson, scored 28 division I ratings in the \$8 contests they entered. This number of soloists and groups qualified for the state contest at Carroll on April 28 and 29, but transportation may prove to be the stumbling

Clarinda, Ia.—Joseph B. Westby, band director of the local high school, is justly proud of the fact that ten soloists and five groups appearing at the district music contest at Bedford on Friday, April 14th, received a number One or Superior rating. In the instrumental department, nine soloists and the band and orchestra received the number One rating. All of the number one soloists and the girls' sextet will be entered in the state contest at Carroll.

Vermillion, 80. Dak.-Under the direction of Ardeen Foss, sixty-five members of the high school band gave a concert on Wednesday evening, April 19th, in Slagle auditorium. An unusual feature was the guest conductors: Dale Nelson, student director, Alonso Richardson, cadet director, and Mary Geppert, cadet director. Several members of the band were featured as soloists.

Mrs. Cole Started Florida's First School Band



"Mother of the School Bend Movement in Floride" is what they call Mrs. B. G. Cole who organized in 1922 the Ocela High School Band which was for many years the only High School Band in the state. It has taken part in most all of the state's and many national events and has won many great honors in contests, both as an ensemble and by its individual students. The band has been active during the war in all of the many activities which school bands have been occupied with toward victory.

School Music in Review

"Chop Sticks", a free Fantasy for Or-chestra by H. R. Evans.

Opens with the traditional "Chop Sticks" for piano alone, then pizzicato strings, full harmony, until middle theme where a little flute obligato is added, Bassoon and oboe are added, then all woods. The climax to this orchestrated crescendo is gradually attained with full orchestra. English Horn, or oboe, takes the lead into a three-four lento. The principal theme is taken from the answering phrase in the second subject of Walter E. Miles' "Sparklets". Back into three-eighths for a short variation, then a full orchestra, brass lead, on a stout chorus of "Dark with the Chinese eating implements depicted by the woods and strings. Another variation, a slow, quiet repeat of the first phrase of the introduction, then a noisy presto four bar close.

There isn't an original idea in the entire score but it is clever and very well done This column would like to see more of these fun numbers used in school situa-Directors are prone to feed too tion much serious music to their groups. Now, if ever, this approach could stand modification. Published by Gamble Hinged Music Company, Chicago. Price, full orchestra, \$2.50.

"Meadowlands" (Cavalry of the Steppes) Patrol, by L. Knipper, arranged by Merle J. Isaac.

This number looks fine. Just the kind young people like. Minor Mode, emotional melody, and wide expanse of expression from planissimo to three FFF's. Having only a plano-conductor's score, there was no chance to check instrumen-Published by Carl Fischer, Inc., tation. N. Y. Price, full orchestra, \$1.25.

Choral

"Cavalcade of America", a patriotic rhapsody for mixed voices, narrator and orchestra or plano. Music by Domenico Savino, text by Adele Cameron.

"This work . . . presents a musical panorama of America (The United States) during four wars." It expresses songs of these wars in a modern idiom. Continuity is achieved through the narration. The climax is an expression of hope for performers, published by Carl Fischer, peace. The finale is cleverly done to al-

low its use now and after the war.

A very fine work, well adapted to sen-ior high and college choruses. Published by Rollins Music Corporation, N. Y. Price, each part, 75 cents.

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"Together We Sing", twelve choruses for mixed voices from our world neighbors, compiled by Louise Grant.

A representative group of authentic melodies from friendly nations all over the world effectively arranged for junior high or freshmen in senior high. The songs are arranged in three groups: Latin-American; Southern Pacific; and European. There is also a suggested program for utilizing the entire book of songs for public presentation. Published by The Boston Music Co., Boston, Mass. Price, each book, 75 cents.

"It's a Great Day for the Irish", by Roger Edens. Arranged by Teague.

Another M.G.M. picture tune. (Taken from "Little Nellie Kelly"). Teague does a splendid job on his scores. A good march that calls for only average playing ability. Published by Leo Feist, Inc., N. Y. Price, standard band, 75 cents.

Miscellaneous
"Twenty-five Easy and Progressive
Melodic Studies for Piano" by J. Concone, opus twenty-four. Revised and edited by Maxwell Ekstein.

A dandy group of second and beginning third year studies. Especially useful for that occasional pupil who needs more material of each grade to supplement the standard studies. Published by Carl Fischer, Inc., N. Y. Price, 60 cents.

"Mozart-Three Duos for Two Clarinets." Revised by Gustave Langenus.

These works were originally written for violin and piano. They are very carefully appropriately transcribed clarinets. They are not technically difficult and are really beautiful. Published by the Ensemble Press, East Northport, N. Y. Price, complete, \$2.50.

"Variations Symphonique" for cello and piano by L. Boellmann, Edited by

Nino Marcelli.

A fine classical cello solo for advanced

Flash Continued

Shenandoah, Ia.—The Southwest Iowa District Music Contest held at Bedford on April 14th, found the Shenandoah musicians running off with five Superiors or Pirsts, and five Excellents or Seconds in the nine events entered. Director Delnes is to be congratulated on this wonderful showing, as are the musicians themselves.

Nelson, Nebr.—Miss Gertrude Traeger, the local high school vocal instructor is wearing a diamond ring on the proper finger, placed there by Mr. Harold Grothen, the instrumental instructor. Bigger and better music in the offing.

Syracuse, Nebr.—"Polished Pebbles," the operetta given by the grade school students drew large and appreciative crowds at the two performances given at the school auditorium on Tuesday, April 11th. The matinee in the afternoon was given for the convenience of the students. Rose Mayer, music supervisor, was given a great deal of much deserved praise. Joan Nosky was the accompanist.

Brookings, So. Dak.—The annual spring concert of the high school orchestra and band, augmented by the L'Allegro chorus, was presented on Friday, April 14th in the junior high school auditorium, under the direction of Arne B. Larson. Several novelty, classical and popular numbers were featured, with the orchestra leading off and taking over for the second half of the program.

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Beresford, So. Dak.—A combination of the music departments under the direction of Alice Smith and John Rubin presented a home concert at the high school on Friday evening, April 21st.

Yankton, So. Dak.—A most interesting pageant was given on Thursday evening, April 20th, at the high school auditorium under the direction of Miss Louise Serr, music teacher, and the Misses Esther Lanto and Gail Sleister, girls' athletics directors. The chronicle of American music, taken from the earliest Americans, the Indians, and up to the present times, was told in song and dance by 350 school children. Former programs given by the elementary students were usually presented at Christmas time. The program was varied and well-performed, and was well received by the audience.

Onous, Is.—At The Kiwanis program, April 10th, the entertainment was furnished by the music department of the high school. Miss Hart of the vocal department, and Mr. Triggs, director of the band, were introduced by Supt. Mitchell, chairman of the program committee. Mr. Trigg explained the mechanics of the bassoon, and a brief solo on this instrument was given by one of the band members.

Valley, Nebr.—The high school music department presented the operetta "Rio Rico" on Tuesday evening, April 11th at the high school auditorium. A very appreciative audience was present.

Central City, Nebr.—At the annual district seven music contest held at Albion on April 14th, the local high school contestants carried off seven Superior ratings, eleven ratings of Excellent, and two of Good. The instrumentalists set the pace for the entire group.

Drum Corps Peps Interest in Band. Helps Out When County Calls for Music

Troy, Pennsylvania — The Troy school band under the direction of Daniel F. Pomeroy, Jr., had flourished in Bradford County for many years. It serves as the nucleus for the municipal band concerts during the summer. Came a time when demands for its appearance at various functions in neighboring localities exceeded its capacity. Then, in 1935, Principal W. R. Croman authorized a drum and bugle corps.

Purpose one was to stimulate interest in school music. Membership in the band soon increased from 30 to 50. Purpose two was community service. They have become one of the most popular organizations in the county.

Uniforms were made by the Parent Teachers association, red and white capes

with red over-seas caps, white pants and skirts, black shoes are regulation. The corps was given inspection by a West Point inspector and came through with high ratings.

But whether the Corps wins honors on the street or in competition, the members have started the study of music and cooperation that will benefit and influence them the rest of their lives. This has been proven by the many letters which have come back from former members in the service of the armed forces telling what they had learned in drills and maneuvers had benefited them in the army.

Regular school credit has been allowed for the work and it is considered as a regular curricular activity. A number of trophy cups have been awarded for various proficiency of individuals in the work which has served to stimulate a great amount of interest. These are usually awarded in the Spring at the Commencement Review of the Corps.





JOHN LUELLEN & CO. 1640 Walnut Street Chicago 1i2, Illnois

Drumology

By Andrew V. Scott 315 West 47th Street New York, N. Y.

Question: "I have been reading with great interest your various articles in "The SCHOOL MUSICIAN", writes a soldier from Springfield, Illinois, cially your recent article on rudimental drumming, because I have been a rudimental drummer for many years. taught bugle before I got into the Army, and enjoyed doing so very much. I realize that you receive many letters concerning military matters, and I don't wish to bother you with my troubles, but 1 would like to get straightened out on a few things concerning the bugle calls.

"Is it true that some of the calls we use in the United States Army originally belonged to the French and British armies? If you know of any of these calls, would you kindly explain them in the next issue of "The SCHOOL MUSI-CIAN", as we have had quite a discussion regarding this matter". Pfc. Harold Harris, Springfield, Ill.

Yes, soldier, it is true that some of the calls now being used in the United States Army are and have been used in both the French and the British Of course, I cannot give you any detailed information as to how this duplication came about, but I do know that the following calls are being played in both armies:

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Orchestra, and Band, make Music Work for Victory



This very pleasing photograph presents to you the Saint Cloud, Minnesota, High School Orchestra, under the skillful direction of Erwin A. Hertz. It is one of the two fine instrumental groups at Saint Cloud Technical High School. The band is of full instrumentation and is very proud to have as its charming baton twirler, Mary Kay Hertz, daughter of the director of instrumental music. Both the band and the orchestra have given frequent concerts since December 7, 1940, in the interest of the war effort. H. B. Gough is Superintendent of Schools.

The First Call in the United States Army is called "La Reunion des Trom-pettes" in the French Army. The Mess Call in the U. S. Army is called "La Boute Charge" by the French. Our Reveille was the old French "Reveille" (but don't ask me how the French pronounce it, or De Gaulle is liable to go over to the Axis side!), and was used in the French Army between 1829 and 1830. The first eight measures of the American "Tattoo" is called "Pour les Feux" in the French Army. The remainder of the call is French and British. Retreat is called "La Retroit" in the French Army, and probably means the same thing, though I won't bet on anything I can't pronounce. Then we have what were known as "Sound Offs", as follows:

AMERICAN ARMY BRITISH ARMY

Eleanora Ordera Marcella ¹ Dismiss Beatrice Assembly Fatigue Evelina Mary Ethel

While we are on this subject, I might mention that some of the bugle marches now being used by drum and bugle corps have two names, and for your benefit and perhaps for those who may be interested in this subject (the editor tells me he now has over 900 training camps on his list), the following may be of value:

BUGLE MARCHES

"Our Flag" or "The American Flag "I Have Three Years To Do This In" or "Three Years"

"Chicken on the Fence" or "Hen and Chicken

"The Irish Soldier" or "Spanish Guard Mount'

"Little Drops of Water" or "Old Six-Eight'

"There She Goes" or "Rocks"
"The Old Guard" or "John Pearson's March' "The Seventh Cavalry" or "The Valorous

"Rookie's Delight" or "The Cavaliers"

This information may perhaps help you; at least, I hope so, and I am always glad to answer, if I can, questions regarding military matters.

It is my intention, at a later date, to start a free Rudimental School of instruction for drummers, percussionists, bandmasters and teachers, where all rudimental beats will be taught, together with their application to music. This school will, of course, be handled through the columns of "The SCHOOL MUSICIAN". Anyone desirous of joining this class may do so by filling in the application below:

Fill this in, or write the same information on a separate piece of paper, and send it to Andrew V. Scott, 315 West 47 Street, New York 19, N. Y. In this way, I can get a good idea of the problems facing the majority of the readers of this column, and should be able to launch the class by the time the schools open again after the summer vacation.

Following up an inquiry from one of my readers, I dug up some interesting jive about the first course of rudimental instructions to be officially recognized by a government, but space does not permit my answering it this issue. I'll take care of it next month, and also hope to be able to provide another musical example to keep you working over the summer. Until that time, keep 'em rolling!

Andrew	V.	Sco	ott,	31	6	West	47th	St.
New Yo	rk	19,	Ne	w	Y	ork.		

Please enroll me in your S-M Drumming Class. This places me under no obligation whatsoever.

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INTONATION

that they can easily alter the pitch of their tone by varying the pressure of the reed on the lower lip. French horn players need to know that they can readily control their pitch by adjusting the position of the right hand in the bell of their instrument. Trombone players should understand that their various slide positions must remain mutable in the interests of better intonation; they should also be aware of the fact that in changing positions the most usual mistake is to move the slide too far, causing a sharpness of pitch when the slide is moved toward first position and a flatness of pitch when the slide is moved toward seventh position. An exception to this is that trombone players usually play sixth, and especially seventh position tones, too sharp. In addition to the methods of controlling pitch already mentioned, many teachers use more generalized methods such as: closing the throat to raise the pitch, opening the throat to lower it; placing the tongue in a high position to raise the pitch, placing the tongue in a low position to lower it. The influence of air pressure and lip tension on pitch was considered previously.

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In concluding this section on the information prerequisite to intensive intonation drill, it remains to consider briefly the effects of adjustment, foreign matter, reeds, mouthpieces, and dents upon the pitch of various wind The pitch of certain instruments. tones on wood-wind instruments may easily be altered by adjusting the distance between certain pads and the holes they are to cover. This may be accomplished by substituting pads of different thicknesses or by changing the thickness of the cork or felt pads which are used to support the mechanism. Foreign matter must not be allowed to collect in the holes of woodwind instruments. Brass instruments must be kept meticulously clean inside in addition to being kept free from dents. Alterations in the inside bore of these instruments might have disastrous effects upon their intonation. Using too stiff a reed usually results in playing constantly sharp; while too soft a reed causes the pitch to be flat. Mouthpieces should be selected with the greatest of care, checking the reresulting intonation before making a final decision as to which one to use. Brass instrument mouthpieces should also be checked to be sure that they fit the proper distance into the bore of the instrument. Finally, valve instrument players need some information as to the purpose of the valve slides.

To Be Continued



Here's a way you can give Hitler and Hirohito a big pain this SUMMER... right where it hurts! For every GI Joe in the Army, there's a pair of vacant shoes at home... a job that has to be done by somebody else. This Summer... the minute school's out, hunt up one of those jobs and pitch in!

You may not be as big or as old as Brother Bill in Italy or Sister Susy in the South Pacific, but you can help! You can work in a shop this summer . . . or help out on the farm . . . or drive a truck . . . or any one of a thousand jobs. And every ounce of push you put into that job comes out on the other end of the line as a kick in the panzers for the Axis!

Of course, in addition to being patriotic by taking a summer job, you're going to make some real money, too! And when you cash that paycheck, sink part of it in Bonds. Right now, Bonds'll buy bombers . . . but after 'the war, they'll buy one of those better-than-ever Elkhart horns we'll be making again! If you've got one now, take good care of it and ride it solid . . . it's swell for tired morale!





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The Alto and Bass Clarinets

By Thomas C. Stang

Box 6089, Mid-City Station, Washington, D. C.

The bassoon and the bass clarinet can well be compared to character actors of Their interesting voices are the theatre. capable of highly descriptive roles, and possess distinct characteristics, which when properly employed, enhance the composition to the extent that music personalities are readily recognizable! bassoon and the bass clarinet have similar ranges, and are quite similar in their "practical" scope of coverage. Despite this similarity, perhaps the most disastrous habit practiced by many conductors is the thoughtless and unscrupulous interchange of bassoon and bass clarinet scores, without careful consideration to the musical picture intended by the comer or arranger.

The basic mood of the composition should be scrutinized before any substitution is made. A highly dramatic scene, most vividly pictured musically by the bass clarinet, with its sombre voice in certain registers can become a meaningless theme, or even a burlesque of a direct opposite idea when played on the bassoon. In like manner, a plaintive theme depicting a scene of solemnity, perhaps with a tinge of pathos might be cold and colorless when voiced by the bass clarinet. It should not resultingly be assumed however, that all themes in which a feeling of somberness is to be expressed should be afforded the bass clarinet, and in similar manner, plaintive themes must always be voiced by the

The problem of ascertaining which tonal coloring is more desirable has been decided, and established by the composer or by the arranger. The damage usually occurs when a conductor, for one of several reasons, some of which bear a bit more semblance of justification than others decides to substitute a bassoon for a bass clarinet, or vice versa.

Certain types of compositions, such as martial airs, scored for band, are usually less seriously affected, by this sort of substitution than are other compositions. Martial airs, as arranged for concert band as a rule are so scored, and cross-cued, in addition to their boisterous character that the genteel voices of the lower voiced woodwinds are scarcely, if ever audible.

Likewise true, in respect to martial airs is the fact that so many of the fine old marches have never been truly re-arranged. Though the caption "Bass clarinet" appears on the printed part, in reality the score may reveal this particular part to be synonymous to some obsolete brass part, the instrument being no longer found in the modern concert band. In the case of still other publications, an examination will disclose that the bass clarinet part in supposedly new versions of famed old martial airs are merely extracts, taken verbatim from the parts assigned to instruments in the lower voiced register.

The bass clarinet is too infrequently assigned a part in concert orchestra arrangements commonly used. When such occasionally does occur, the desired effect should not be altered by substituting a bassoon, unless all attempts to secure

a bass clarinet have proven futile. Usually in this type of composition, it is the baseoon that is lacking! Should a bass clarinet be substituted, if available? A definite answer as to making such a substitution in every case would undoubtedly create adverse results. A bass clarinet



Thomas C. Stang

can be used in the absence of a bassoon when the tonal effect of the composition will not be damaged by the characteristic bass clarinet tone, in place of the distinct tone of the bassoon. A careful consideration of the score in respect to the basic harmony, and how it is distributed to the various instruments of the orchestra should first be made.

If the effect obtained by this substitution is not too foreign to the basic mood and color of the composition, then a substitution can well serve in lieu of the stipulated instrumentation. The use of a bass clarinet in the absence of a second does present unusual effects, bassoon however but is rarely the effect desired! It must be always remembered that the bassoon and the bass clarinet have distinctly individual voices. To subjugate one of these by employing it as a supporting or secondary voice to the other is an injustice to the ensemble, to the composition, as well as to the tonal voice pos-sibilities of the instrument. Often the Often the absence of a bassoon can be best remedied by the use of a 'cello.

Contemporary compositions when scored for full orchestra usually include parts for both bassoon and bass clarinet, each being used to the best advantage. This likewise is true of modern arrangements for concert band. When older arrangements, or arrangements of the "masters" are used which were never originally scored for the bass clarinet, such as the symphonies of Mozart, the use of the bass clarinet, in the absence of the bassoon should be only used after a thorough survey of the composition reveals that no serious harm to the tonal color, the mood, or the style of the composition will result.

LA

May.

RICH BANDWAGON COAST TO COAST

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May, 1944

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a Course in Modern arranging

Norbert J. Beihoff, M.B., Director, Beihoff Music School, Milwaukee

Lesson 8

Piano

After having learned to analyze the parts of an orchestration, and studying what parts are played by ment and each family of instruments, we now begin the study of each instru-ment individually. Each instrument will have certain limitations which must be memorized. For quick reference we again suggest our chart. The basis of all orchestrations will, of course, be the piano, so we begin with the piano in teaching the actual writing of parts. We will presuppose temporarily that the orchestration is to be made from a copy of sheet music. The difference between the piano part of an orchestration and the usual sheet music arrangement is that in the orchest

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erchestration the melody is usually cued in and the piano plays merely the harmony in a rhythmic pattern with the bass for the left hand, whereas, in the sheet music the piano plays not only the melody but the harmony and bass as an analysis of sheet music will show. It is best to stay in the octave beginning with middle C in writing for piano for the right hand, or around it, writing the chord in close harmony formation. The bass part of the piano in an orchestration usually plays the root of the chord and then alternates with the 5th of the chord. There are many exceptions but it is best to start writing in this simple style.

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The rhythms of the chords and bass part will differ according to the style of the composition and the melody. first example the bass part plays the root of the chord and instead or and continues to play the root of each chord as the harmony progresses. The chord is played on the 2nd and 4th beats and the bass on the 1st and 3rd beats, creating a simple rhythmic accompaniment. Notice that the chords are in a different position and also are used incomplete. We are showing the parts played by the other instruments to show how effective even a simple arrangement can be. This is a condensed score of the kind used to sketch out a number. The countermelody and figurations can be added if desired. Almost any kind of rhythm (in either hand) may written, however, the greatest value of the piano in orchestra must be kept in mind, that is, a full harmonic and definite rhythmic accompaniment that will assist the melody and establish a "swing". Basically, the rhythm must correlate with the style of the melody, or establish a rhythm of its own, against which the melody stands out by contrast.

We will now show a copy of an actual plano part. Notice cued melody, dif-

ference in style between introduction and lst chorus. In the next example, of a waltz, the same rhythmic value is shown clearly. In the bass part it is possible to use passing tones especially between the accented beats and to produce a melodic effect. Use the rules of passing tone resolution given in the 2nd lesson. The 3rd of the chord may be used in the bass in a chord line; or, when it has been omitted, in the chord for right hand. It will be noticed that if the 3rd is used instead of the usual root or 5th, it lacks strength, so, therefore, is usually avoided altho harmonically concordant. The 7th and even the 9th may be used at times, but usually diatonically and then resolved, altho this is not absolutely necessary if an effect has been obtained. It is necessary to remember that altho many un-wise liberties are taken with the basic rules to produce "effects", it is possible for the skilled arranger to obtain many unusual effects by original and novel methods of orchestrating. This is certainly not to be suggested for the student arranger, and avoided by all except those capable of producing. We do, however, suggest that attempts to experiment are commendable if an orchestra is available which is willing to perform the material. This by all means should be done at re-

Canton, So. Dak.—The general public was treated to a concert of vocal and instrumental numbers presented by the pupils of the high school on Tuesday evening, April 11th in the high school auditorium. There was no admission feecharged.





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In war, of course, we are making few instruments and those few for our Armed Services only. Yet the Ordnance Material on which we have been busy day and night the past two years (fuzes, bomb parts and "what-not") still make "sweet music" to the ears of our boys overseas as they land on their targets. We are humbly proud that Holton skills and equipment have been able to contribute their full share toward a shortening of this great struggle.

But when peace comes, Holton will be back on the job of making a better kind of "sweet music"—band and orchestra instruments which will know no superior, if, indeed, an equal in everything by which fine instruments may be judged.

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By C. W. Coons

Supervisor of Music Tullahoma, Tenn.

At a round table discussion in connection with a vocal clinic held by Noble Cain in Nashville, Tenn., recently, I asked him what his attitude was concerning the use of band and chorus in concert. He replied that he was very much in favor of the idea and that he and Bill Ravelli and Harold Bachman had compiled a list of choral numbers usable with instrumental ensemble. He said that the list had been compiled at the request of music directors who wanted music for combinations ranging from massed bands and choruses at festivals to a trio of youngsters around a mike with a summer band in the park. I asked him for that list and he very obligingly sent it to me for use in this column.

In the letter that accompanied the list he said in part: "Enclosed is a list of band and chorus stuff which I told you about. This is now a couple of years old, but not much new has come out aince. I have marked (with an asterisk) those things which are more suitable for regular concert chorus with band. Some of the things I have not marked are good but have a pretty thick band part which tends to drown out the chorus. However, I think you will adjust this by having your chorus sing unison in such spots."

The following is the list with a foreword by Mr. Cain:

"Many of us think of the combination of voices and band as being something new. However, much of the early music of Bach and other composers of his time was for brass instruments and voices. Various sized groups were used up to a total of twenty-six instruments with all the voices in unison. The cooperation of the vocal and instrumental departments offers many advantages to both singers and players.

"The following list is representative of a considerable amount of literature that is available for musical programs in which the Band and Chorus may join forces."

All Glory, Laud and Honor—Teschner-Cain—S.A.T.B. (Flammer)

Cain—S.A.T.B. (Flammer)

America my Own—S.A.T.B.—Cain (Flammer)

An American Rhapsody—ad lib at end for S.A.T.B. of "Carry Me Back to Old Virginny" (BHB) Ave Maria—S.A.T.B.—Schubert (Fischer)

Ave Maria—S.A.T.B.—Schubert (Fischer) Beautiful Dreamer—S.A.T.B. or T.T.B.B. (BHB)

Bells of St. Mary's—S.A.T.B. (Chappell)
Crusaders Overture—(Beautiful Savior)
—S.A.T.B. (Kjos)

Folk Songs of America—(Jacobs)
Hallelujah Chorus—S.A.T.B.—Handel (C.

Fischer)
In the Mystic Land of Egypt—T.T.B.B. is included with every band copy. (BHB)

Please mention THE SCHOOL MUSICIAN when answering advertisements in this magazine.

May, 1944

Jesu, Joy of Man's Desiring-S.A.T.B.-

S.S.A.—Bach (Fischer) Land of Hope and Glory—Theme from Pomp and Circumstance. - S.A.T.B.-8.8.A.-S.A. (BHB)

Mannin Veen—(from famous Manx Tone Poem)—S.A.T.B.-S.S.A.-S.A.B. (BHB) Ode to America—S.A.T.B.-S.S.A.—Cain (Flammer)

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Ode to the Homeland - S.A.T.B. - Cain (Flammer)

O God Beneath Whose Guiding Hand-S.A.T.B .- Tallis-Loftin (BMI)

O God Our Help in Ages Past—S.A.T.B.
—Crofts-Barton (Summy)

Old Black Joe-S.A.T.B.-T.T.B.B. (BHB) O My Soul Bless God the Father—S.A. T.B.—Simes (B. F. Wood)

Onward Ye Peoples - Sibelius - S.A.T.B. (Galaxy Corp.)

Our Country-S.A.T.B.-S.A.-S.S.A.-T.T.B. B.-Lloyd (B. F. Wood)

Selections from "The Firefly"-S.A.T.B,-Friml (Schirmer)

Send Out Thy Light-S.A.T.B.-Gounod (Birchard) Songs My Mother Taught Me-S.A.T.B.

(Kios) Song of America-S.A.T.B.-S.S.A.-T.T.B.B.

Southey (Summy) Song of the Marching Man—S.A.T.B.-T.T.B.B.—Hadley (Ditson)

Sunday Morning at Glion-S.A.T.B.-Bendel (Witmark)

The American Song - S.A.T.B. - Martin (BMI)

The Holy City-T.T.B.B.-S.A.T.B. (BHB) Thirty Bach Chorales-S.A.T.B. (Kjos) Unfold Ye Portals, from The Redemption -S.A.T.B.-Gounod (Fischer)

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A. or Children's Chorus (BHB)
MARCHES WITH VOCAL SETTINGS Arms for the Love of America-Irving

Berlin-S.A.T.B. (Berlin) Goal Line March-Flint (Fischer)

God Bless America-Berlin (various arrangements)

Hail to the Varsity - Yoder (Rubank) (unison)

Hello March-Yoder (Rubank) (unison) Let's Win That Game-Fitzgerald (unison) (Kjos)

On the Mall—Goldman (Fischer)
Our Director—Bigelow (various voice arrangements) (Jacobs)

Pledge of Allegiance-Berg (Sam Fox)

(various voice arrangements)
Shores of Pearl Harbor—T.T.B.B.-S.A.T.
B.—Gillette (Kjos)
Stout Hearted Men—Romberg Arr. Yoder

—(Harms) Octavo No. 1184 T.T.B.B.
The Ramparts We Watch — Lt. Com.
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The Stars and Stripes Forever—Sousa-S.A.T.B. (Presser) U. S. Army Air Corp March-Crawford

(Fischer)

Youth of America-Yoder (unison) (Kjos)

on Parade - Scott-O'Hara (Sam Fox)

Wings Over America—S.A.T.B.-T.T.B.B.-S.S.A.-T.T.B.-S.A.B. (BHB)

Norfolk, Nebr.-A spring musicale was given by the high school singers, directed by Miss Alice Dawson, and featuring the as cappella choir, triple trio, boys' en-semble, girls' giee club and soloists, as-sisted by the instrumental ensemble un-der the direction of Merton V. Welch, on Friday evening, April 14th, in the high school auditorium. The musicale was di-vided into three parts, with the second part "Down South" the high spot of the evening.





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Vibrato

Question: "How early in a student's training do you suggest teaching the vibrato? Which kind do you suggest using—the mouth or the hand vibrato?" H. L. B., New York City.

I think it is advisable to Answer: I think it is advisable to teach a student how and when to use the vibrato as soon as he has developed a good tone. Show him how to do it, with the hand, sustaining a tone on second As soon as this is accomplished, line G. the student might play the C chromatic scale, half notes slurred, then go on up to G, and include the lower tones, from low C down to low F3. The vibrato adds a great deal to a cornetist's tone when he is playing songs, arias, passages of music marked: dolce, espressivo, canta-bile, and con calore. However, the use of vibrato is not in good taste when playing fanfares, or marches, or other ensemble music, unless this is indicated by the above words, or similar ones. The vibrato is used on the long tones of a song-style passage,-dotted eighth notes, and longer. However, in selections that are slow and where an eighth note is the beat-note, it is in good taste to use the vibrato on the eighth notes. Occasionally, not infrequently, we hear the cornet or trumpet player who makes incessant use of the vibrato. I wonder if he likes chocolate syrup on his mashed potatoes? (marches, fanfares, and so forth). I think syrup would go swell on many desserts (song style passages).

Embouchure Formation

Question: "How do you teach a student correct embouchure formation?" A. A. G., Port Huron, Michigan.

Answer: I suggest to the student that

Advice to the Cornetist

Expertly Given by Leonard V. Meretta

Instructor in the School of Music, University of Michigan, Ann Arbor

he imagine he is trying to remove a piece of thread from his lips with the tip of his tongue. Working before a mirror large enough for two people to see themselves is a help. The teacher and student may then "compare notes," indicating differences in the embouchure formations, if any.

Question: "Is it advisable to use the "A" slide on the cornet when the music is marked "Cornet in A", or is it better to transpose? How long should a student of 12, having played one year, practice each day? Which instrument is the more advisable to buy, the cornet or trumpet?" L. B., River Forest, IR.

Assuer: It is possible to play well in tune with the "A" slide out, and the valve slides pulled out to the proper length, if one practices this sufficiently. However, I think it is more practical to transpose.

A student aged 12, having played one year, should practice 40-60 minutes daily. A half hour in the morning, and a half hour in the afternoon or evening would be excellent.

For general use, I recommend the cornet. The cornet is excellent for solo and concert band work, while the trumpet is more "appropriate" for use in symphony orchestras er for playing trumpet parts in a band. The cornet has a more mellow quality. For more on the subject see the May, 1942 and January, 1944 issues of The SCHOOL MUSICIAN. Our

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Spring Cleaning?

Question: "How often should a cornet be cleaned? Is it possible to clean it too often?" R. W., Lamar, Colorado.

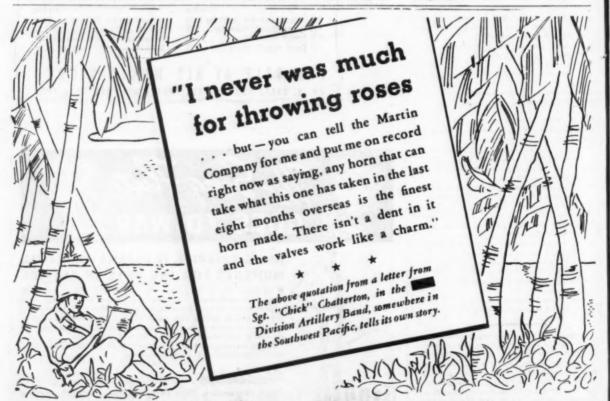
Answer: It is advisable to clean the instrument thoroughly once a month. (See this column, last September issue). I have yet to hear of anyone who cleaned his instrument too often. However, I had a student who poured oil through his instrument about every week. Once a month is sufficient.

Articulation

Question: "What types of tongueing are used on the cornet; that is, what syllables are used?" D. C., Kalamazoo, Michigas.

Answer: Quite frequently I am asked, "Where do you tongue?" "What ayllable do you use?" Most cornetists tongue behind their upper teeth, but occasionally we find the individual who tongues between his teeth. However, the former method is the more advisable one to use.

There are many syllables: tu (pronounced "too"), tah, t, tuh, toh, d, du, and dah. The syllable "tu" is the one most generally used, while "t" is used in fanfare passages, and "du" in legato playing. The tongue arches as one plays an ascending passage, and lowers as one descends, which would indicate "ee" in the upper register, "oo" in the middle, and "ah" in the lower register. However, if a student has a tendency to play with a "tight" throat, "tah" or "toh" will help to open it.



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Our Military Plan of Band Management

- (Continued from page 9)
 6. Orchestra work at least one semester if playing orchestra instrument.
- 7. Sight reading ability.
- 8. Must be willing to put the interest of the band above own interest
- 9. Marked improvement shown in playing and marching.
- 10. Proper conduct at all times at rehearsals or performances.

First Lieutenant

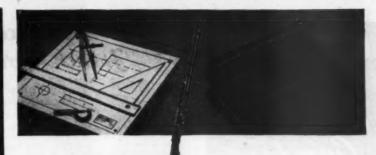
- 1. Must be in top 1/4 section unless there are less than 4, then must be top.
- 2. Committee Chairman, drum major, manager, or student director.
- 3. Must practice at least 5 hrs. weekly.
- At least in 4th semester.
- 5. Must have a prime interest in the development of the band, such as searching out new players, etc.
- 6. Must check all equipment for marching.
- 7. Attendance at all staff meetings.
- 8. Pep band experience.
- Weekly sectional rehearsal.
- 10. Play in ensemble. Captain
- 1. Soloist.
- 2. 1st chair.
- 3. Studying privately.
- 4. Punctual at all times.
- 5. An example in all respects, conduct, playing, etc.
- 6. Must practice over 5 hrs. weekly.
- 7. At least in 5th semester.
- 8. Must be a respected leader, and yet still able to follow directions.
- 9. Must be definitely helping some younger member of the band.
- 10. At least 2 semesters of orchestra work.

Major

- 1. Contest winner.
- 2. Must practice 8 or more hrs. weekly.
- At least in the 6th semester.
- 4. Honor student in other subjects.
- 5. "A" grade in band.
- 6. Knowledge of scales, keys, and transpositions.
- 7. Able to double on another instru-
- 8. Able to direct the band on any occasion
- Able to meet emergencies adequately, such as filling in for vacant parts.
- 10. Able to represent the band in public such as introducing members and numbers.

Note

1. For any rank you must have at least 9 of the qualifications or 8 by substituting any 2 from an advanced rank.



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Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr. Dobbs Ferry, New York, High School

This month's horn sketches popped into mind while attempting to give a satisfactory response to horn fan Albert Zimmerman of Baltimore. He is interested in securing the "best" horn available. How would you advise him? Is there a book on how to select them, or a comparative analysis of standard makes? Will a good piston valve horn rate? What is the chief musical difference between rotary and piston valves on horn? Is it true that leading horn sections use German make horns?

Your answers will probably be as interesting as mine to Mr. Zimmerman's inquiries. After considerable cooling down from our personal opinion and experience, the best answer this column can give is "Find the horn that will balance the player."

Balance does not mean to give up one desirable playing feature to gain another. Balance means to secure all desirable features, but eliminate undesirable features. What features of tone or mechanism are good for you, or bad for you, depends upon your type of performance, your ideals, your friends, opinions, and sometimes upon the bargain at hand. SCREW

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Now my personal horn has much of mechanism and tone that pleases me. Yet there is not that comfortable feeling of balance that makes the instrument seem to be a part of the player. I have traced it to the mouthplece. The mouthplece that gave me flattering performance on my former horn, now requires more wind and lip than I can keep in practice at present. Taking the suggestions of Phil Farkas (April 1943 issue) I am working into a less windy mouthplece, and concentrating on the woodwind style of tone—the ultimate, I should say.

Horn folks, have you met the day when you had to take apart and lubricate or clean an Olds French Horn valve? Everything is up-side-down—well almost everything. Remove the upper cap, loosen the lower ring completely, borrow the screw from the bottom valve stem and



screw it into the upper valve stem. Tap the valve out with a wood or plastic handle screwdriver and oil bottle. Catch everything that comes out-valve, casing, water. With this valve, you will have to detach the string almost completely before proceeding far with the operation. Note well (write it down) what order the valve dissembly took, so that the assembly will be successful,

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E's single horn instructors and students alike, may be alarmed at the amount of extension the valve slides require. Some otherwise grand playing and nice looking horns will be found to need withdrawing of slides to even play in F, to say nothing of playing in Eb. Check your guess by playing the chromatic scale, listening for unevenness to be corrected. Drawing the first slide some extra will help the sharp high F, & middle A; drawing the third slide will help the middle G\$ or Ab.

For our husky horn students whose ardor for horn decreases as military service pressure increases, here is a good word. Captain Lynn W. Thayer, Officerin-Charge, Band Training Unit, Camp Lee, Virginia writes us: "Good players on French Horn and Flute will continue to be in demand in Army bands for some time. Excellent performers on these instruments will have better assurance for being able to follow music when he joins the Army. We cannot guarantee to use all, but proficiency will add greatly to

A report to the fans. The horn section the New York Philharmonic was caught off guard by your columnist who was concealed in the shadowy balcony at a children's concert. The Alexander design double horn was used by three of the boys, one used a King design, and one a double B;-and-B, possibly Schmidt design. Solo horn Joe Singer (associate colo for Weldon Wilber) did the honors, playing cello-style tone, with a few in-tonation problems. Assistant 1st horn Richart was on the beam, the amount that he did play-his upper register carries through the section well. 2nd horn Schulze was old-reliable, balancing well with the solo horn in duets. 3rd horn Ricci vied for honors in powerhouse passages with the trombones, sounding a bit like them perhaps. 4th horn Robert Schulze held his own as the fourth part of the quartet, but as low-register soloist had a few accidents. The section smacks of the old Detroit horn arsenal, started by Jaenicke who came to New York. Now, Joe Singer who played in Detroit, and who came to New York by way of Boston where he got the rep of Joe and the other six horns, is carrying the old Detroit banner in the Philharmonic. A bit on the sizzle-and-fry effect. they lose the irresistible appeal of penetrating woodwind tone

An earful of the Ballet-Russe orchestra (especially the horns), again reinforced observation-that the best-controlled instrumentalist in the wind section is the clarinet. Moral: apply what good clarinetists have to apply to get this control, namely uniform resistance between the stomach-muscles and the lip opening. Pay ess attention to the tongue and more to the embouchure; concentrate upon wind pressure at the lip and mouthpiece.

Have you seen Collier's Magazine, April 15, 1944? Well, add Page 59 to your scrapbook.

Horn fans are found in many walks of life. Mrs. Janet Baker, nurse, Albany, N. Y., Hospital writes us: ". . . went backstage at intermission of Rochester Civic concert in Albany. . . . Osborne MacConathy was first horn . . . told him I played horn—once . . . he reads SCHOOL MUSICIAN . . . said he played horn with you in New Jersey Federal in 1937 . . . rogram was Tschalkowsky IV, Oberon, Moldau. Afternoon of a Faun . . Thank you, Mrs. Baker, I'm flattered that Mac remembered me, he heard me try out on fourth horn and as result I got first and he did the fourth horn himself (to get it done right, I'm sure.)

Upon inquiring, for interested horn students, I find that the helpful horn mouthpiece Bach No. 3 which did not appear in certain catalogs is still available. As they are now made from cornet blanks, the form is unusual, rather classic. Vincent Bach's French Horn experiments along Schmidt lines are expanding into single Be horns. Schmidt model bells are now tending towards fuller, more utilitarian tone, plus successful intonation.



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The Clarinetists Column

By George E. Waln Oberlin Conservatory of Music Oberlin, Ohio

In describing the tone quality of the clarinet my former teacher and dear friend, Gustave Langenus, compares it to the human voice in these words "Its low tones, called the Chalumeau register bespeak the rich contralto voice. middle notes-the Clarion register--are as clear and mellow as those of any mezzo-soprano that ever adorned the Metropolitan Opera. As to the higher register, it rivals with the coloratura for brilliancy. In short the clarinet has three distinct compasses. The only thing it lacks is the faculty of articulating words." This description, it seems to me, should awaken all clarinetists to the great ossibilities of their instrument. ability to match the human voice in warmth and variety of timbre is our cherished ambition. In the production of tone we have so much in common with the singer in the way we support and sing the tone with adequate breath; the way we alter our throat in various registers by the alteration of its size and shape always keeping it relaxed; the way we handle tone resonance in the head chamber, and the like.

For their words of encouragement in recent letters pertaining to my new ven-ture as editor of this column I feel particularly grateful to George Bundy, Presi-dent of Selmer, Inc. who has always firmly stood up and fought for high standards in clarinet playing and to Luther P. Hines who has made my wartime clarinet more playable because of his good reeds. A new acquaintance and fellow editor in the columns of The SCHOOL MUSICIAN, Phil Cox, Jr., who writes the French Horn column, proved to me that he knows much more than just French Horn through the several intelligent and challenging questions he sent me pertaining to the clarinet. It is improbable that all of them can be adequately discussed in this issue but we shall make a start.

Question: How can I improve the pitch on the high tones F, F\$, and G on my clarinet?

Answer: Clarinets vary greatly in the pitch of high notes. The older models were usually flat on F and F7 but on some newer models the reverse is true. If the F is flat with regular fingering of Left Hand T23; Right Hand D2 key, try adding the R.H. key which is used on the chromatic B-F3 fingering, but be sure in using this to reach back with R.H. ring finger in depressing the key to avoid depressing rings and thus flatting the tone. A fine F fingering which is very safe in slow sustained work and in soft playing is L.H. T123G2; R.H. 456. On the note high F; I avoid regular fingering except in rapid passages and use instead, the very safe and true fingering L.H. T12; R.H. 456D\$ key. On high G as regular fingering I use T245D\$. Of course for rapid scales and trills there are other fine possibilities. F\$ to G rapiduse regular F\$ which is T2; D\$ key and go to G by depressing right hand Eb-Bb key. In rapid work from F to G use regular F fingering T23; D\$ and go to G by lifting 3. This fingering is indeed handy in many spots. In spite of these fingerings a good embouchure, reed, and ear are necessary for playing high F-F2-G in tune consistently.

Question: Most of us teachers have the ideal of pitch but we differ on tone quality. We will agree that the tone should be bright but not shrill, and that there must be body to the tone. How can we get it with a firm embouchure that we insist upon to get players to play up to pitch? Where do we relax without losing the reed support?

Answer: The common fallacy of what you call firm embouchure is that players tend to get it through bite on the reed. This procedure tends to pinch and muffle even though the pitch may be at its high-There are varying theories on est level. how to hold the mouthpiece but the one which seems to work best for me and my pupils is to have the lower lip drawn only alightly over the lower teeth with the slack being taken out by the chin which is pulled firmly down and back. Place the reed on this firm surface (the firm surface insures a proper base for the reed on which to vibrate freely and clearly) then exert an even muscle pull completely around the mouthpiece with a pushinginward feeling where the lips meet and seal around the mp. The upper teeth are in contact with the mp and the right hand thumb aids by gently wedging or sup-porting the mp in the mouth with the upward lift. This, I believe insures a firm vibrating surface where the reed lies without too much bite or pinching effect of the reed. The even pull of the lip and facial muscles around the entire mp is fundamental. Not too much lower lip over the teeth will help to free the reed in the mouth. Also keep the mp in the mouth as far as possible without losing control of the lowermost tones of the clarinet. The facing on the mouthpiece is important with regard to the distance one can put it in the mouth. Short facings give better results if placed quite far the mouth while with longer facings the opposite is true. My teeth contact the mp about 1/2" from its tip. In addition to all this, in order to get a big tone one must keep the throat as open and relaxed as possible and give full suport from the breath-deep natural diaphragm breath-

ing is necessary.

Question: What is the solution to wheezy throat tones? How can I get a free big tone?

Answer: By throat tones we refer to the G, G5, A and Bb on the treble staff. These are weak and uncertain because such a short part of the clarinet is being used in producing them. As proof of this, the player might lay aside the lower joint of his instrument and he will find that A and Bb will sound about as well without it.

A poor mouthpiece shows up badly on these notes perhaps more quickly than upon any other register. Likewise, a stiff reed or one which responds poorly will give feeble results on these connecting tones. Another way of stating the problem is to say that a flexible reed, a good lay on the mouthpiece, and a well opened throat cavity will help fill the body of tone on these normally weak notes. In regard to fingering as an aid for improving the throat tones I am very happy with the results on Bb of using regular fingering (the A key and register key) plus holes 3 and 6 and the C key. This

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help may be utilized in many places where the fine trill key B; fingering cannot be reached. In certain solo passages which are slow I make frequent use of the trill fingering which of course is the A key and right hand side lever second from the top. On the notes G and A I often hold own the holes 4-5-6 for added resonance and better pitch, particularly when the

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upper part of the clarinet is warmer than the lower. The holes lower the pitch just a bit. Even holes 2-3 are sometimes needed to lower the pitch adequately. Experimentation is the solution.
(More of Mr. Cox's questions will be

answered in the next issue. You are invited to send questions direct to George Waln, Oberlin, O.)

Let Me answer Your Flute Questions

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Fair Practicing Habits, Good and Bad

Whenever you hear an artist performing on any musical instrument, you may be sure that he has trained himself to good practicing habits. First of all, we should try to "sing" on or through our instrument. The tone is the voice, and without it, we are producing nothing, so matter how deft we may be at executthe notes. To produce an interesting, beautiful and inspiring tone requires a sensitive and flexible lip or embouchure which can best be developed through the fellowing method.

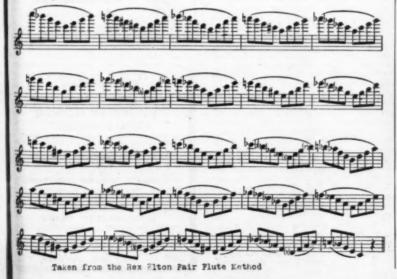
Start with E or F (second above the low C), with a mere whisper of a tone, er if there is no tone at all, but instead, just a whispering sound, let this develop into a tone and then let this tone cres-cendo to a forte, and then decrescendo back to the original whisper. To begin with, hold the teeth as closely together as possible. To develope the tone, let e teeth come farther and farther apart. This, in turn, will automatically enlarge the opening of the lips, thereby giving fore volume to the tone. The diminuendo may be accomplished by directly reversing this action. Following a few minutes of such application, it will be well to practice any study including the slurring of both close and wide intervals. As a con-clusion to these tone studies, we would suggest that you play some slow melody that is particularly appealing to you, put-ting forth every effort to make that dy as beautiful as you can.

Following this, of course, comes the study of technic. Many times in this column we

have stressed the importance of being perfectly familiar with all the scales and chords or arpeggios. These are the foundation of all passages, and when one has learned to play them with precise finger movements, all the other tone figures will be easily and quickly mastered. It is most certainly a waste of time to repeat and repeat again, passages that have once been mastered. Therefore, the truly dif-ficult combinations of various passages should be chosen as our field of operation. If this difficult spot should include four notes only (or perhaps three or even the passing from one note to another, such as high G to A) let us play such passages over and over. Repeat until such combinations are no longer difficult for us. Such difficult finger movements must be played very slowly at first, making sure that there are no foreign notes appearing between those that are demanded. Then increase the tempo little at a time. Eventually you will be thrilled to find that you can do them in a fine clean cut manner. When this has been accomplished, then your time has been well spent. Remember this though, above If you are to rise to such heights smoothness of execution must be your aim, and evenness of performance can be gained only by operating from a founda-

Studies for the Month

Last month we had the Dominant Seventh Arpeggios ascending. This month we'll have them descending. We are hoping that many of you are enjoying these studies. Here they are:





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tion properly constructed. By this, we mean that this foundation must be free from a bad hand and finger position. Let the fingers assume a curved (forward) position with the finger tips held just above the cups of the keys. Playing or operating the keys with the middle joint, letting the fingers bend backwards at the joints, lifting the fingers too high when releasing the keys, and the nuisance of long fingernails that will not allow the easy graceful position herein advocated, must not be endured. We might add also, that many players not only lift their fingers too high off the keys but that they are kept at an uneven distance from the This complicates finger action unnecessarily in that by so doing, each finger is put to the disadvantage of having to travel a different distance than that of his brother. You can see that such procedure is most certain to lend complications and to make it nearly impossible to play scales and arpeggios smoothly and evenly.

Now that our tone is fine, and the finger technic is improved, maybe we should give the tonguing of our tones

some consideration.

Owing to the fact that there is great variations in our physical selves, it is rather difficult to offer a prescription that will be just right for everybody. properly tongue the tones of the flute requires a great deal of careful diagnosis on the part of the teacher, and much careful and thoughtful application on the part of the students. For a good beginning, we must assume an easy and natural position. At first, it is well to imagine that a bit of thread or other foreign matter is lodged on the tongue, then try to dis-lodge it by the natural process of spitting it out. Avoid thrusting the tongue through the lips. longer the thrust, the longer will be the time required to prepare the tongue for tonguing the next note. In playing the lower tones, it is well that most of us use "De" (as in Deck). To play the lower tones requires that we assume a smiling position, and this because the column of air, as it is propelled against the sharp edge of the outer wall of the flute embouchure, should be elongated. And now,-to smile and then to pronounce and now,—to smile and then to pronounce the word "too" or to tongue to the lips, makes for contortions that to say the least, make us feel uncomfortable because we are demanding co-ordination of muscles working under very decided handicaps. As you proceed up the scale from the low C, use the "De" to about G, then gradually change the pronunciation to "too" following up to about G or A above the staff. From there on up, the tongue seems bound to find the lips for best results. The higher notes call for a more pointed tongue with a little more determination in the forward thrust. In double tonguing the lower register, let the "words" De Ge" (the "Ge" as in get) be used. Then gradually sharpen the tongue to "Tu Ku". In triple tonguing this same process may be used except of course to add the third syllable which is the repetition of the first. As for in-stance "De Ge De" and "Tu Ku Tu". Tonguing is a sensational something that requires careful self analysis on the part of the player. May we add please: that much time and thought, backed by many years of playing and painstaking teaching has gone into this little essay, and we are hoping that those of you who need this bit of advise and help will give it most careful consideration, so as to get the most out of it. Our only reason for

(Please turn to page 34)



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************** Buy War Bonds and Stamps ***** taking the time from a very busy schedule to write such articles is prompted by our sincere desire to help as many of you as we can reach, in your desires to play the flute and to play it well.

Flute Overhauling

Question: A Mr. D.M. from San Antonio, Texas recently wrote us to the effect that he had a very fine flute that was in need of a general overhauling and he wanted to know where we would advise him to send it. We suggested that he send it to this columnist, adding that if he cared to do so, we would supervise the entire job as a part of our service to our readers. He did so, the flute was returned to him and the following letter has been received.

The sterling silver flute which I sent you for a complete "going over" has been received. It was certainly fine of you to supervise the overhauling of my instrument. It looks like new and I believe that it plays even better than when new. The help and general service that you are offering through your column in The SCHOOL MUSICIAN is truly receiving National Acclaim. My position requires that I travel all over this good old United States, and being the flute fan that I am, I make it a point to meet flutists wherever I go. There are few indeed that know nothing of The SCHOOL MUSICIAN and of your column. Keep it up fellows, for all of you are doing that which is of most importance at such a time of strife and turmoil.

Trills

Question: My problem is how to make trills that will please our band director. Although I have a chart showing how they should be made, it seems impossible for me to understand it. Your help will be appreciated much. D.M. Chicago. Answer: Your sole ambition, so far as

playing trills correctly, seems to be please your director. Let me add please that to please your director would us doubtedly be to play correctly and th in turn should please Dorothy more than anyone else in the world. If you are love with your flute (as most of us flu ists are) then it should be of great satisfaction to play well, every phase of playing considered. It is more likely that not, that your flute will be one of you companions through-out your whole life and if so, you are doing much to add to your own happiness and contentment by learning all that you can about the play-ing and handling of your silver voiced ing and handling of your silver instrument. Following are the trills you have asked about. Please be assured that it is my pleasure to help you.

C sharp above the staff to D. Play C sharp open, trill ist triller key. C sharp to D sharp. Open C sharp, trill both triller keys. C sharp to D sharp on the staff. Open C sharp, trill second triller key. High F sharp to G natural. F sharp regular way, trill thumb. P sharp to G sharp. F sharp regular way, trill thumb and 1st finger left.

Flute Obligate
Question: I have been asked to play Lo Hear the Gentle Lark with a fine soprano. The ending with a measure of slurred high A to F has me worried. How can this best be made? D. R. Kansas City,

The passage you have men tioned has been the cause of concern formany, and is not pleasingly effective even when played well. -If you must play it as written, play the A regular way, the F like B flat with the thumb key. However, it is better to change the notation to read F C A F A C, arpeggio effect in rhythms of six, four groups to the measure, AND—quite naturally, six notes to



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